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Free North Korea Radio

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Free North Korea Radio

by

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Report

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Fine Arts

The University of Texas at Austin

May 2011

Abstract

Free North Korea Radio

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The University of Texas at Austin, 2011

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My thesis film for the Master of Fine Arts degree is an 18-minute documentary entitled *Free North Korea Radio*. This report is an account of the filmmaking process from the initial idea through the finished film.

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Introduction

My thesis film for the Master of Fine Arts degree is an 18-minute documentary entitled, *Free North Korea Radio*. This report is an account of the filmmaking process from the initial idea through the finished film.

The idea for this film was created from my personal experience with a North Korean defector. His name was Youngho Jo and I met him in China in 2005. During my interview with him, he emphasized that North Koreans needed to be exposed to other countries in order to discover the real truth about North Korea. Because they lived in an isolationist society, they had no idea what the ‘outside world’ was like. Based on this experience, I also met with other North Korean defectors in 2010 who broadcasted radio programs that provided truth and information to North Koreans. This report documents the production of this film from the original footage in 2005 to the final culmination in 2010.

Chapter 1: Development

INITIAL IDEA

The idea for my thesis film originated from personal research and contacts with North Korean defectors. I filmed many of these defectors in China and South Korea in 2005 and 2007 before I entered film school. Youngho Jo, the first North Korean defector I met, offered a great deal of information about life inside North Korea. During my interview with him, he emphasized how North Koreans needed to know the truth about what is happening there.

According to Youngho Jo, the dictatorships of Kim Il-sung and Kim Jong-il made the people feel like puppets. Youngho Jo became angry with Kim Jong-il after escaping to China and experiencing a world outside of Korea. The reality and difference rendered him speechless as he told me, “We are people, too. Why aren’t we allowed to know all this? Those regime leaders—just who are they to limit us? What right does Kim Jong-il have to make us blind and deaf?”

I remembered this conversation when I was considering my thesis film topic in the spring of 2010. Subsequently, I read articles about a radio station that a group of North Korean defectors formed whose programs were broadcast in North Korea. After some deliberation, I made the decision to make a documentary about this radio station.

FINDING THE SUBJECT

After conducting research on the radio station, I discovered there were more stations out there. Three of them were managed by North Korean defectors in South Korea: “Free North Korea Radio,” “Open Radio for North Korea,” and “Radio Free Chosun.” “Free Asia Radio” was also transmitting programs to North Korea from the United States, in addition to several South Korean radio stations who were sending broadcasts as well. As using too many radio stations would cover too broad of an area for my film, I selected one station in order to narrow my topic. After listening to programs and researching websites, I found “Free North Korea Radio” (FNKR) to be the most interesting. In addition to being the first station organized by defectors, its programs were well organized and they provided accurate information. Because of these factors, I decided to focus my research on “Free North Korea Radio.”

I continued to listen to its programs through their website, which provided North Korean news based on truths, as opposed to inaccurate reports from the North Korean government. The website functioned as an online newspaper which contained many columns of articles written by North Korean defectors. My first impression was that these defectors were fighting against the North Korean government, specifically dictator Kim Jong-il. One of the radio programs introduced many defectors who discussed the devastating disregard of human rights based on their experiences in North Korea and China.

One Japanese man who served as Kim Jong-il’s chef testified of the corruption and extravagances of Kim Jong-il and his supporters, claiming they were the only

overweight people in an otherwise starving country. As he spent more than twenty years as Kim Jong-il's chef in North Korea, his episodes with the dictator were broadcast as a series on the program. While interesting, it was an emotionally difficult topic to document.

Another radio program was directed to the people in North Korea which introduced the Charter of Human Rights created by the United Nations. It was designed to teach citizens about the rights that the North Korean government had taken from them.

North Korea and its dictator, Kim Jong-il were already well known in the world because of various issues, to include nuclear weapons. Additionally, most people already were aware that North Koreans were starving and dying. An audience wouldn't be interested in viewing North Korea's unfortunate situation again. It, therefore, became clear that a documentary would be better if focused on FNKR and its program's contents to capture an audience's attention.

CHARACTER AND STORY

The two concepts in the forefront of my research were 'character' and 'story'. It was my intent to make a short and concise documentary film between 15 and 20 minutes for my thesis. As I spent two years on my previous film, "TEXAS 4000," I wanted to have a clear direction and story while reducing production time.

As previously stated, the basic concepts in the film are story and character, which I learned in film school. During my first year at UT Austin, I was involved in making a short documentary and 16mm short narrative. A common element in both the

documentary and narrative classes involved the implementation of interesting characters. An audience should develop an interest in the characters and be able to empathize with the characters' viewpoints in a film. And in some cases, viewers will actually be able to identify with a character.

In my first class at UT Austin, ten colleagues and I found a subject and a character for our first short documentary. We presented our projects and discussed them afterwards. During the presentation, I developed a curiosity in some of the characters, while the most interesting character helped me to focus on and understand the most important aspects of the documentary.

In the narrative class, we created the new characters which were essentially a protagonist and an antagonist. The trouble between these two characters formed the story. In my thesis film, Kim Jong-il would be a strong antagonist and public enemy. However, I needed to find a strong protagonist.

Youngho Jo was a perfect choice for the main character. Being the first North Korean defector I met, he gave me the inspiration to make a documentary about other North Koreans in his situation. I maintained contact with him, and still had the footage I had taken of him in China and Seoul, South Korea.

Youngho Jo eventually settled in South Korea in 2007, ten years after he escaped from North Korea in 1997. He lived in China for those ten years because he could not leave. Because of the unstable situation and dangerous environment, he couldn't risk getting arrested and sent back to North Korea. He made some money and obtained a connection to brokers who helped people escape from China to South Korea. I met him

again the second day after he arrived in South Korea and filmed him for three days while helping him with basic things like using public transportation and accessing the internet.

The South Korean government supports North Korean defectors. For two months, defectors are educated in a residential living center to help acclimate them to a society that is very different than North Korea. The government then provides a small apartment and living costs for three years.

When I met Youngho Jo again in 2007, he had just left the residential center. He called me just before I moved to the United States to attend film school. Although I wanted to film his life in South Korea, I didn't want to invade his privacy, especially knowing this would be a difficult time for him. While I was respectful of his feelings, Youngho Jo didn't want me to continue filming him after three days, which I understood. We maintained our friendship and contacted each other even after I moved to the United States.

I was still in the process of finding another character who had a connection with the FNKR radio station. I considered using a writer or journalist who wrote the articles on the website, but it was difficult to choose a character without any personal connection. I, therefore, made the decision to postpone choosing another character until after additional filming in South Korea.

In my search for the characters, I also kept the storyline in mind. As my intent after film school is to produce a theatrical documentary film, I approached the subject like a narrative film. To that end, I wanted to show natural live motion and real events rather than seated interviews.

During my second semester, students were assigned to produce a 16mm narrative film in which we discussed and analyzed our scripts. The same process was used to learn about the three-act structure. I took a screenwriting class in my first semester of film school at UT Austin where we analyzed the structure of classic movies. I discovered that these movies divided into the three-structure formula perfectly. This made me wonder if I could apply this three-act structure to my thesis documentary. As it was difficult to determine what would happen in the radio station, I needed to conduct more research.

I listened to the FNKR radio show for about a month in order to glean ideas for the story. The thought then occurred to me to create a documentary in the form of a radio show. While the radio is a listening medium, I wanted to turn it into a visual medium played by Koreans. And even though an American audience will not understand the language, making the documentary like a radio show will educate the viewer as to what the radio show is about.

Chapter 2: Pre-Production, Spring 2010

Before producing my thesis film, I made three films at UT Austin which included a documentary and 16mm short film during my first year. I also took required classes in editing, cinematography, audio, screenwriting and producing. Filmmaking has a common process which includes development, pre-production, production and post-production. These classes were instrumental in understanding the process of these steps to the eventual act of putting them to practice when shooting a film.

CINEMATOGRAPHY

I went to South Korea in 2010 to begin filming Youngho Jo and the radio station located in the capital of Seoul. As my budget would not allow any additional crew, I brought all the equipment necessary to complete the project myself. Fortunately, the RTF department supported my project with the use of their equipment which included high quality audio devices, grips, lights, etc.

I chose the Sony-EX1 camera because I had previously used it for my pre-thesis with impressive results. Although the camera was somewhat heavy, it was a convenient size and the functions were commendable. The camera provided full HD and various formats. While I prefer to shoot 1080P (1920 X 1080, progressive, 23.98 fps), I chose the 1080i (1920 X 1080, interlaced, 27.97fps) in order to mix the previous footage that I had filmed in 2005 and 2007.

One of the biggest advantages in using this camera was the ability to change the image styles in the picture profile setting (“in camera” image adjustments). I used this function in my pre-thesis film and rarely needed to make color corrections in post-production. Through internet research, I could obtain data for the settings. Some cinematographers provided the setting information (data) with videos demonstrating the samples. I tested the data, then stored five different settings in the camera that I preferred to use.

I chose lightweight equipment because I could shoot the video and record the sound simultaneously. Since I had to carry the equipment on public transportation while in South Korea, I attempted to minimize everything I used. In my pre-thesis film, I wanted to stabilize every camera movement, and brought a portable jib and glidecam (steadicam) to achieve that end. As it was impossible to transport these heavy items to South Korea, I simply took a Miller DV-DS-10 tripod. It was lightweight, the performance with the fluid head was satisfactory, and it was a good combination with the Sony EX-1 camera.

I did not bring any lighting, even though I consider lighting to be the most important factor for a good picture. In this project, however, lights were not necessary because most of the defectors did not want their faces shown and, in fact, a mosaic was used to mask their faces for their own safety, and to protect families still living in North Korea. I had an opportunity to see an interview of a director who had filmed a documentary. Instead of bringing in her own lighting, she used existing lights to achieve

a more natural setting. As this encouraged me to achieve a similar effect, I didn't include any lighting or reflective discs with my equipment.

AUDIO

Before attending film school, I didn't place much importance in the aspect of audio in filming. I simply used a home video in which the audio recorded automatically into the camera. In my first audio class, however, instructor Andy Garrison impressed upon students the importance of audio. A film is comprised of 50% video and 50% audio—we “watch” and “listen” to a movie. It was a milestone in my filmmaking career.

Audio became a much greater factor as I learned more about filmmaking. Obtaining good sound in the production phase is important for audio editing and mixing in post-production. In my previous documentary, one crew recorded the sound very softly during most of the production—under -50dB. Even though a high quality sound device recorder (744T) was used, we couldn't utilize any sound from the sound recorder in post-production. Fortunately, however, a microphone (AT 4071) had been placed in the camera in order to back up the sound.

The Sony PMW EX-1 camera, combined with the AT-4071 and AT-4051, worked very effectively. In addition, the camera supported high-quality, two-channel 16-bit, 48kHz linear PCM uncompressed audio. I brought both microphones to build with the Sony PMW EX-1 camera, attached a windscreen on the microphones to reduce noise, and included headphones to monitor the sound. To simultaneously obtain a high quality

video and audio in one camera was an extremely efficient factor when filming without a crew.

I also included a sound recorder device (744T) for recording environmental sounds.

BUDGET (FUNDRAISING)

It has always been difficult to raise funds for filmmaking. Despite working in the equipment checkout as an RA, my income wasn't sufficient to fund my filmmaking, so I needed to raise money for the production of this film.

After completion of a production class in my second year, I learned that there were many ways to raise money. Every year I submitted applications to the TFPF (Texas Filmmakers Production Fund), as well as departmental scholarships. None of these submissions were successful until my second year. Upon completion of my pre-thesis film, I was awarded \$1,500 from the Nicholas Cominos Production Scholarship which I used for the post-production of "TEXAS 4000." I continued to apply for other available scholarships and grants and although I was nominated for the Kodak Production Scholarship in 2010, I didn't make it to the final round.

Film festival awards are another way to raise funds according to Scott Rice's (my screen writing instructor) Filmmaking Tips, but entry fees can range from \$25 to \$50 and competition is fierce.

The Student Production Resource Center maintains a small fund for film festival application fees varying from \$10 to \$100. While small, it can help students apply to one

or two film festivals. I received \$50 from this fund and submitted a 30-minute version of my “TEXAS 4000” film to the Viva Doc International Film Festival. Three months later, I received an email telling me that I had won. I was awarded \$1,000 which I used for my airfare to South Korea.

My supervisor, Andy Garrison, also gave me advice in raising money through an internet fundraising site known as Kickstarter. The site is designed to raise funds for creative projects. Through this website, I raised approximately \$5,000 which covered part of my “TEXAS 4000” film and thesis film budget.

Chapter 3: Production

SEOUL, 2010

In mid-October and early November of 2010, I traveled to Seoul, South Korea, for the production of my thesis film. Before I left Austin, I had sent an email to Eunho Kim, a journalist at the Free North Korea Radio Station, to obtain permission to film the station as part of my thesis.

A few months before this, I talked with Youngho on the phone. As friends, we occasionally called each other, but at that time, I didn't tell him about the filming. I wanted to discuss it with him when we saw each other in Seoul rather than on the phone.

After arriving in Seoul, I continued to wait for permission to film the radio station. In the meantime, I tried to get in touch with Youngo Jo, but he didn't answer the phone. When I called a few days later, his girlfriend answered the phone who told me he had gone to China on business. I had only one month to spend on production in South Korea. I considered going to China at this time, but with only three weeks left to my trip, I decided to focus on the radio station.

WIDE, MEDIUM, DETAIL

While waiting for permission from the radio station, I began to shoot insert shots of Seoul. The photojournalism classes I had taken as a minor in my second year were

considerably useful in my cinematography skills and for obtaining a storytelling effect in the images. Through a storytelling assignment I had in class, I learned that the fundamental formula of photojournalism was “wide, medium, details.” As this was appropriate for filmmaking, I attempted to fix the formula to the filmmaking.

Seoul is a large city with a population of 10,000,000, and is 28 miles from North Korean military demarcation lines. The North Korean government and army sometimes threaten the South Korean government by putting Seoul under fire. It is a continual reminder to South Koreans of how close the city is to North Korean missiles and bombs.

I researched images of Seoul and found a photo with soldiers guarding the city on the top of what is known as Building 63, one of the highest buildings there. Soldiers with anti-aircraft guns and missiles were placed on the roof of the building. As the entire city can be seen from the roof, I wanted to take a similar wide angle photo of the city that included these soldiers. It would be a photo that would express South Korea’s unsteady situation, and show the city under the continual risk of war.

I needed to obtain permission to take this photo, but wasn’t certain where to begin. I called the Ministry of National Defense who had me contact the Capital Defense Command. It was a long process to finally talk with the correct person who was able to give me permission, as well as assistance. I met with this person the next day who told me that filming was possible, but due to an upcoming G-20 Summit in Seoul, the South Korean army was in a special security stage. I would have to postpone my filming schedule in order to accomplish this, which was impossible because I had to return to the

United States. In the end, I changed my plans and took a wide angle shot from Namsan, the highest mountain in Seoul.

Namsan is a popular site to view all of Seoul in which the entire city can be seen from one vantage point. The first time I went, however, the smoke from the city's air pollution prevented me from taking any shots. After a rain the next week, I climbed Namsan again when the sky was clear, so I was able to film a beautiful view of Seoul.

I then thought of the medium sized images I could look for. Seoul has been a capital since ancient times 1,000 years ago. I chose the area around historical palaces in the center of Seoul for getting these shots. Modern buildings and old palaces also blended together in this area for cultural diversity. In addition, I was also able to include two bronze statues depicting Korea's famous national heroes along with the buildings.

I photographed Seoul's crowded streets for a more detailed shot. Since North Korea's economic depression, over 20,000 North Korean defectors have settled in Seoul. As such, Seoul has become a city in which North and South Koreans live together. As the center of South Korea's economy and politics, I wanted to express its activity as a large bustling city. The congested traffic and crowds of pedestrians were instrumental in achieving this goal.

FNKR STATION

I received permission to film the Free North Korea Radio Station one week after arriving in South Korea. The first day I simply observed the daily operations. There were two offices and one radio booth; however, most of the desks were empty because

the journalists were out gathering news. Some had gone to China, as well as other southeast countries, in order to obtain information for their reports.

South Korean police detectives were stationed in the office to protect the workers, particularly the president of the radio station, Sungmin Kim, who had personal bodyguards (Korean police). All the employees were at risk of being attacked by North Korean terrorists, and the North Korean government officially had made a threat to blow up the station.

Sungmin Kim was one of the leaders of the North Korean defectors in South Korea. While he was an excellent character for my documentary, he was extremely busy and could not speak freely due to security reasons. His bodyguards were with him constantly, and as it was prohibited to photograph them, it was not possible to film Sungmin Kim on this project. If I had chosen him as a character, the production scale would have to be bigger, and I would need more crews and a larger budget. On this trip, I was only allowed a short interview.

Eunho Kim was my first contact at the radio station, and as he helped to guide me around, I made him my main character. He was a special agent in North Korea, so he had valuable information about that country. He escaped North Korea two years before and had informants in various areas there. These informants sent him information from inside North Korea from which he wrote articles on the website.

He also provided information to Free Asia Radio in the United States. Every day he received three or four calls from North Korean informants, and even the South Korean government confirmed the information with FNKR if events occurred in North Korea.

All the station's journalists and writers were North Korean defectors, so they were well informed regarding issues in North Korea.

I interviewed Eunho Kim in the radio booth and needed to provide security during filming to protect his family who was still in North Korea. I turned off all lights in the radio booth and only used a desk stand-light behind him as a back light. The light created a shadow on his face and only showed the background.

Sometimes I accompanied Eunho Kim and was able to meet other North Koreans. Their lives had become similar to most South Koreans in that South Koreans didn't even know they were North Koreans. Nothing was unusual in these meetings and I didn't use them for filming.

When the journalists were in the radio station, they mainly wrote articles and researched the internet for news. I waited for something interesting to happen, but every day was the same routine for two weeks. They didn't produce a program for some time, and merely broadcasted previous ones over while I was there. I contented myself with filming some insert shots such as the radio booth and microphones.

The experience at the radio station was completely different to what I had imagined in the development of this project. I thought they produced a program every day, and that the radio shows were live, but they were not. I was losing interest in the radio station and needed to find a new direction for shooting. Based on my original idea, I planned to use my old footage in the radio show's structure.

CHINA, 2007

I traveled to China in 2007—my third visit to the country. While there, a friend showed me the border of North Korea. We saw the land across a stream where North Korean soldiers worked and moved through a causeway. The soldiers looked no older than 18 and the tools they used were made with wood sticks and poles. There were no iron tools and no machinery, which further illustrated how poor the people of North Korea were. I was able to film these scenes.

My friend and I then got into a car to drive to another village. When we were inside the car, we saw Chinese guards running toward us. The driver was a Chinese-North Korean who argued with the guards and drove away to escape any danger. We didn't know what the guards were saying as they spoke Chinese, but my friend told me to hide the video tapes. I hid the tape that I had just filmed, and inserted a new video tape in my camera.

Filming North Korean soldiers from China was illegal, although I was not aware of that at the time. When we reached the next village, Chinese soldiers blocked our car on the road and pointed machine guns at us. They made us get out of the car in order to search it. The driver argued with them in Chinese and blocked them when they wanted to take me into their office. I showed them my camera and they took out the tape and brought it to their office. As the tape was empty, they allowed us to leave without conducting a body search.

My friend and I drove to a river and saw several Chinese tour boats which provided tours to see how North Koreans live. While I did film the land and the people, I

was humiliated by the thought of tourists watching the poor North Korean people trying to survive. Like animals in a zoo or a human safari, some tourists even threw snacks in plastic bags for children to pick up.

A few days later, we moved to a rural area in China in order to find a North Korean woman who had been sold through human trafficking. My friend's contact helped us, and it turned out that several North Korean women were in the same area. I interviewed one who had married a Chinese farmer because she needed to send money and food to her family in North Korea. (After North Korea's economic depression in the mid-1990s, several million people subsequently died from starvation.)

CHINA, 2005

The starting point of this project was when I met Youngho Jo in China and filmed him with a home video camera. He escaped from North Korea after witnessing the public execution of a friend's father who, along with two others, had stolen some machine parts from a factory. As the machine was considered "holy" because Kim Il-Sung had touched it at one time, the three men were executed. This reason was unacceptable to Youngho Jo, and he realized that the North Korean society was not a "human" one. As a child, Youngho hoped that the communist society could be a human paradise, but North Koreans were brainwashed from childhood regarding communism and Kim Il-Sung and Kim Jong-Il's dogma as their leader and father. When North Korean children started to speak, their first words were Kim Il-Sung and Kim Jong-Il. Those were the experiences Youngho Jo remembered in North Korea.

I interviewed Youngho for three days, who then wanted to introduce me to another North Korean defector, Myunghee Kim. We went to a Chinese house where Mynghee was sent after being sold a second time, but she wasn't there, having escaped a few months before. When we returned to the city that night, we accidentally met Myunghee on the street. The chance encounter was hard to believe as I prepared to interview her in a teahouse.

Before being sold to China, Myunghee exchanged goods after school on the border between North Korea and China. One day, she crossed the border into China because a broker had conned her into believing she would earn money, but was sent to a rural area in China instead. Three days later I met Mynghee again and introduced her to a South Korean missionary who offered help. Before I left China, Youngho Jo gave me a copy of his diary which described his escape from North Korea and his life in China.

I had three different production periods for this project, but it still wasn't enough time to efficiently cover the subject. These production times included two weeks each in 2005 and 2007, and one month in 2010. Before entering film school, I had no direction or intention in the films I shot, other than a curiosity about the other half of Korea. Fortunately, I had contacts that could provide a connection to North Koreans in China, which only fostered that curiosity.

Chapter 4: Post-Production

EDITING IS WRITING

“Editing is like writing,” my editing instructor, Don Howard, told me. “Think about the writing process when you are editing. Word, sentence, paragraph, and story are the same to frame, shot, sequence, cut.” That concept impressed me and I adamantly agreed. According to ordering shots, the sequence’s meaning and feeling were very different in the story. It is the same in writing. For example: “I love her.” “Love her.” “Her...I love.”

ROUGH CUT

There were different sources for my rough cut: DV, HDV and HD. Technology is changing very quickly, especially in the video market, and new cameras are introduced every three months. Format has changed from DV to HD in the last few years.

First, when I returned from South Korea in the fall of 2010, I captured old footage from 6mm videotapes to hard drive. I uploaded all materials to full HD, 1920 X 1080, 16:9. There was rare color information in DV footage, but the footage of HDV was acceptable. Every capture was real time, and took about a week to accomplish. Then, I put all the footage in the Final-Cut-Pro editing program. The program included other editing systems—Motion, Sound Track and Color. All programs integrated with each other, enabling me to save time and easily create the graphics and special effects.

Following my first plan to make a film like a radio show, I initially edited each event and sequence. This saved time because the entire film was in my mind and I could structure each scene. I had a 30-minute rough cut by this time. For the next month, I met with my supervisor, Andy Garrison, and we discussed the cut. I needed some storylines and characterization to my subject, but this was difficult with the limited footage. A month later, I condensed the film to 17 minutes, which made it more like a radio show. This became the final cut with some slight scene changes and the addition of graphic effects.

TRANSLATION FROM KOREAN TO ENGLISH

All dialogues were in Korean. I wrote down all interviews and dialogues and translated them to English with the help of a Korean-American assistant.

Instead of translating the dialogue word by word, I thought it was more important to transfer the actual meaning. I attempted to make short subtitles from the longer interviews and dialogues for easier reading. When audiences watch a movie, they also read the subtitles. I didn't want to increase the film length by having to read lengthy subtitles—I simply wanted to translate the meaning and was more interested in having the audience *watch* the movie.

Some of the Korean words couldn't be expressed in English. My Korean-American assistant helped me to use the correct words and English expressions in order to translate the dialogue to an American audience. I also used motion as a special effect in the subtitles.

FX/MOSAIC

I had to be particularly careful in protecting my characters' identities because some of them still had relatives in North Korea. I tried not to film their faces because I knew that Chinese police could check my camera. If a face was visible in the filming, I assured my interviewee that I would use mosaics to protect their identities.

To accomplish this, I downloaded a mosaic template from the Internet, then placed the template in the Final Cut Pro program source folder. On the timeline plate, I copied the video clip in which I wanted to use the mosaic. The copy clip was placed above the original one with the mosaic effect in the timeline, and whole images were changed to mosaic. I then made a shape in the source video plate and limited the mosaic effect to the specific area of the face. I placed the shape bar between the original clip and the copy clip and used the motion travel effect in the Final Cut Pro to move the mosaic effect. It worked well and I was able to effectively hide their faces.

Conclusion

The RTF department provides sound mix with professional mixers to all graduate students. Because I didn't have any sound issues, the work took only five hours, an extremely brief mixing time compared with other films. I also combined sound with the video, which improved the movie considerably.

My first intention to produce a film like a radio show was successful; however, the storyline and character have some issues. I used the mosaic effect, which can be an obstacle in identifying the characters. The structure of the film is not a normal storyline. I broke the three-act formula, which may be confusing to an audience. As I am curious as to how the audience reacted to my film, I will check at the end-of-semester screening.

Some committee members liked my film, while others are less likely to compare it with my previous film. Whether or not it is successful, my thesis film, "Free North Korea Radio," is very meaningful to me.

I produced my first documentary, "My Desire," with the footage taken in 2005 when I had no knowledge or experience in filmmaking. I wanted to become a filmmaker, and with four years in film school, my knowledge and skills have developed. Eventually, the subject and materials of my first film became the source of my thesis film. In my mind, everything has come together in the end, and I believe these four years will be the source of my future in filming.

Appendix A: Script

	VIDEO	INTERVIEW/VO
	00:00	
Title: Animation	Free North Korea Radio	AM Radio Buzz, Tune AM Radio, Radio Short Wave
	00:06	
N1 Dissolve in	The East Military Demarcation Line, Korea	Until the laughter of the North Korean people echoes throughout the land. Right now, you are listening to the voice of hope and freedom brought to you from Seoul, the capital of the Republic of Korea Freedom! Democracy! Unification! Right now, you are listening to Free North Korea Radio, a beacon shedding the light of freedom upon the desolate darkness of North Korea.
Dissolve out & in	FNKR Booth	
	00:49	
K1 Dissolve in	Kim, Eunho FNKR Booth	The Kim Jong-Il regime absolutely prohibits citizens from listening to the radio. If you did listen – especially to broadcasts from South Korea – you would be imprisoned, without exception, for a length of time depending on how much you listened. But everybody is listening to the broadcasts – regime leaders, government agents, regular folks, even military men...because they really want to know what's going on in the world. Il-Sung Kim had created and ruled over an isolationist country until this day, and the people living in it have no idea what the outside world is like. But after 1995, 300,000 defectors went to China...and bit by bit rumors began to
Dissolve out	Night Landscapes of Seoul, South Korea	

		spread...and people would secretly watch South Korean dramas and find out that South Korea was well-to-dd.
	02:21	
C1 FX /Mosaic	Boat –Approaching North Korea North Korea / China Border North Korean Guard	<p>“Send my regards to the commander, I know him well. Okay?”</p> <p>“Commander of where?”</p> <p>“Somewhere around here. I know the commander of the observation point well.”</p> <p>“My commander?”</p> <p>“Yeah, I know him well.”</p> <p>“Do you have a watch?”</p> <p>“You asked me last time, and now you’re asking me again.”</p> <p>“Please give me just one watch.”</p> <p>“I’ll buy you one next time, I’m going to come again.”</p>
	03:39	
J1	Youngho Jo	<p>The North Korean Border Patrols up in China aren’t soldiers. They’re business dealers.</p> <p>Everyone in North Korea knows that. They’ll get paid to exchange goods.</p> <p>Those patrolmen at the Chinese border serve ten years, and then get discharged</p>

		with a pack full of money on their backs. Near South Korea border patrolmen like me have to scrounge to care for our shoes and clothes – we get new ones issued once every few years. That’s all we get out of <i>our</i> ten years of service.
	04:24	
B1 J2	North Korea Soldiers In North Korea Youngho Jo	<p>If your take away the period of your life from when you’re eighteen to twenty-nine years old, what’s left? In a way, that’s the most important time of your life, right? You have to rot in the army during that time.</p> <p>They say, “In the army, you sacrifice your youth for your country.” You rot there, really.</p>
	05:29	
N2 Title - Animation	Seoul, South Korea Street, Kwang Hwa Moon	You are Listening to Free North Korea Radio – A program full of hope and truth.
	05:43	
B2	FNKR station The Radio booth FNKR office	
	05:59	
KS1	KeunSuk Jang FNKR office	<p>The difference between the North and South is like the difference between earth and sky. When you hear about North Korean people dying of starvation because there’s no rice, some people here say, “Weren’t there any bread, or ramen?”</p> <p>There just isn’t anything to put into your</p>

		mouth, period. This is the rations center; they give you rice or flour in a bag.
	06:38	
KS2	KeunSuk Jang North Korea Pictures on the Internet The bare MT, North Korea	There are no trees on these mountains. In order to eat, people cut away all the trees to make plots to grow something edible. You can imagine the lack of food. You see a few trees here—these are schools, or research centers for Kim Il-Sung or Jung-Il. You'll be killed if you cut down the trees in these places. So everywhere else, people have cut down all the trees to make plots to grow food.
	07:24	
K2	Eunho Kim in office Map of Korea	[The informants in North Korea] can connect directly to South Korea via satellite phones. People at the border use Chinese cell phones to connect, and the informants within North Korea use satellite phones.
	07:55	
K3	Eunho Kim in Radio booth	I've seen that everyone from special agents to high-ranking officials listen to South Korean broadcasts. When I was in North Korea, I personally took a poll and found that about 65% of North Koreans listened to the radio. And when I went out to the South Hwanghwe province to earn some foreign cash, all the workers there were watching South Korean dramas.
	08:28	
K4	The night street of South	"How do North Koreans watch South

FX/Mosaic	<p>Korea</p> <p>Eunho Kim</p>	<p>Korean dramas?”</p> <p>We all have copies on CDs. You know in South Korean dramas where couples stand around and eat together? – I envied that the most.</p> <p>“When you look at South Korean streets, what goes through your mind?”</p> <p>North Korean streets are not as colorful as this, but I’ve been to China and other places, and I’ve watched a lot of South Korean TV or dramas so I don’t think much of it. At any rate, it’s nicer to live here than North Korea and everything is freer.</p> <p>“Are South Korean dramas fun to watch?” “Yes, of course.”</p> <p>One time, while I was living in North Korea, a high-ranking official visited my home. You know that South Korean drama “All-In”?</p> <p>I had all twenty-four episodes, and he really wanted to watch them so I let him. He didn’t come out of his room for two days and watched the whole show. When he was done, I asked him how he felt. He said, “It was really great! It was so well made. Can I take it to Pyongyang with me?” I said, “No way! It’s too dangerous!” He said that he wanted to show his wife. He begged me so much that I let him.</p> <p>After he showed it to his wife, he called me and thanked me heartily, saying that they had a great time watching it.</p>
	10:29	
N3	China, Street	<p>You are listening to Free North Korea Radio—a program full of hope and truth that liberates the shielded eyes and ears of</p>

		our North Korean brethren and opens them up to the world.
	10:42	
B3	Motorcycle Rural Area, China	
	10:59	
O1	Chinese –Korean old woman	There's [a North Korean woman who was sold to a farmer living] across the river, but I asked yesterday and was told that she wasn't home.
	11:08	
O2	Chinese – Korean old woman	[The North Korean woman] was sold over here and there was a wedding and everything, but the husband said that she was a bad housekeeper. So she was sold to somewhere else So then she was sold twice. Yes. She was sold twice.
	11:48	
B4	China, 2005 Train Station, Train, Yenbyun	
	12:06	
M1	Myunghee Kim, Teahouse	<p>"The brokers sold me for \$2,000 when I was 16years old."</p> <p>"Where did they sell you?"</p> <p>"Kwanjeon"</p> <p>"How does he lose control? Does he hit you?"</p> <p>"No"</p> <p>"Then, is it like sexually... Is he</p>

		<p>perverted?”</p> <p>“Yes”</p> <p>“It’s too hard for me to live like this.”</p> <p>“His perversion is so extreme it makes it hard for you to live?”</p> <p>“Yes”</p> <p>“When did you cut your wrist like that?”</p> <p>“Last year, around September.”</p> <p>“Why? Because of what? Was there a specific motive?”</p> <p>“I missed home and it was so hard to live without parents in China.”</p>
	13:31	
B5 Title design	The waves	Ten years after defecting from North Korea and crossing over China and Thailand, Youngho Jo entered Korea in 2007.
	13:42	
J3	<p>Seoul, 2007 Street Youngho Jo</p> <p>City view / Seoul</p>	From now on I’m going to wait till I get my Citizenship Card and then do everything after that. I have so much to do to get that card—especially as a thirty-four year old, not a South Korean child who gets plenty of time to do everything in order. There’s all kinds of stuff I have to do.
	14:11	
J4	Youngho Jo’s Apartment	<p>When I come in at night, the cockroaches scatter everywhere—</p> <p>It looks like there’s nothing on the floor, but they come crawling out at night.</p> <p>There’s a big one back there—</p> <p>Wow, this one’s strong...</p> <p>I’m gonna set my house on fire trying to kill this one.</p>

Dissolve out		<p>Do all the apartments in this building have this floorplan?</p> <p>Yes, they all do.</p> <p>This whole apartment complex looks like this one?</p> <p>Yes. The entire complex.</p> <p>So this apartment complex is for the poor people, right? Even my home in North Korea was bigger than this.</p>
	15:25	
Dissolve in J5	<p>Youngho Jo</p> <p>A restaurant, China</p>	<p>I'm ashamed when I think of the faces of the future generations of North Korea. How foolish their parents lived, not foolish because they had nothing to eat, but how foolish their mentality was.</p> <p>It's obvious that future generation will laugh at us.</p> <p>They'll think, how could our ancestors have been so pitiful?</p> <p>We have to at least shorten the length of this period.</p> <p>Even if just one page, we have to shorten it. We have to shorten the pages of this age in history.</p> <p>It shouldn't occupy several pages, don't you think?</p>
	16:30	

N4	Radio booth	<p>You've been listening to Free North Korea Radio, brought to you from Seoul, the capital of the Republic of Korea.</p> <p>You can listen more to Free North Korea Radio by visiting our website, www.fnkradio.com as well as by short wave radio. If you are a North Korean citizen or a defector to China or other countries in need of assistance, please contact the Free North Korea Network.</p> <p>We'll conclude today's broadcast with this song. Dear North Korean friends, defectors to China and other countries, we will see you again tomorrow at this time. Good Night.</p>
Music/ Fade in		
	17:17	
Music/ Fade out	Credits	

Vita

Jee-Hyun Dong was born in Sang-Joo, South Korea on March 25th, 1977, the son of Chang-Bae Dong and In-Soon Song. He entered Chonbuk National University, South Korea, in 1996 and earned a Bachelor of Arts degree in German Literature in 2003. He served in the Republic of Korea Navy as a radar operator from 1997 to 2000. In August 2007, he entered the Graduate School at the University of Texas, Department of Radio-Television-Film.

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This report was typed by the author.